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THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

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record research

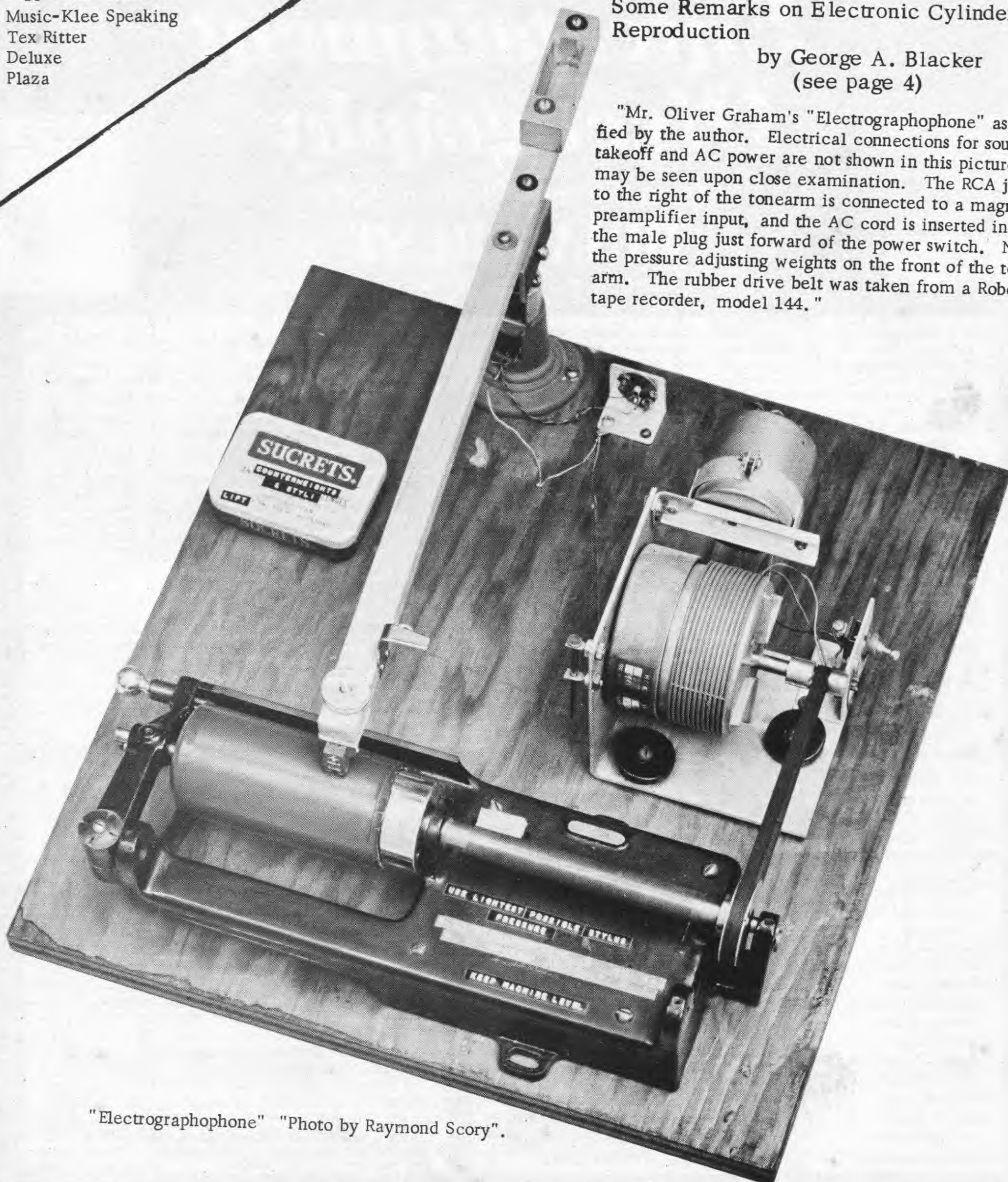
Historic Information

Major Breakthrough
in the Science of
Discography
(see page 2)

Some Remarks on Electronic Cylinder Reproduction

by George A. Blacker
(see page 4)

"Mr. Oliver Graham's "Electrographophone" as modified by the author. Electrical connections for sound takeoff and AC power are not shown in this picture, but may be seen upon close examination. The RCA jack to the right of the tonearm is connected to a magnetic preamplifier input, and the AC cord is inserted into the male plug just forward of the power switch. Note the pressure adjusting weights on the front of the tonearm. The rubber drive belt was taken from a Roberts tape recorder, model 144."



"Electrographophone" "Photo by Raymond Scory".

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| | | |
|---------------------|--------------------|----------------|
| The Andrews Sisters | Marion Harris | Jack Norworth |
| Fred Astaire | Victor Herbert | Will Oakland |
| Al Bowlly | The Ink Spots | Dick Powell |
| Eddie Cantor | Al Jolson | The Revelers |
| Maurice Chevalier | Frances Langford | Harry Richman |
| Buddy Clark | Harry Lauder | Manuel Romain |
| Russ Columbo | Gertrude Lawrence | Jean Sablon |
| Noel Coward | Beatrice Lillie | Dinah Shore |
| Bing Crosby | Nick Lucas | Frank Sinatra |
| Nelson Eddy | Jeanette MacDonald | Jack Smith |
| Ruth Etting | Tony Martin | Kate Smith |
| Gracie Fields | Johnny Marvin | Aileen Stanley |
| Art Gillham | James Melton | Shirley Temple |
| Adelaide Hall | The Mills Brothers | Arthur Tracy |
| Wendell Hall | Helen Morgan | Sophie Tucker |
| Annette Hanshaw | Lee Morse | Van & Schenck |
| The Happiness Boys | | Bert Williams |

A PARTIAL LIST OF ARTISTS COVERED—JUST UNDER LETTERS A, B AND C

Here are some of the artists whose names begin with letters A, B or C. Project this through Z and you get some idea of the coverage...

| | | |
|----------------------------|---------------------|--------------------|
| Abbott & Costello | John Boles | Georges Carpentier |
| Amos 'n' Andy | Irene Bordoni | Walter Catlett |
| Eddie "Rochester" Anderson | The Boswell Sisters | Charlie Chaplin |
| The Andrews Sisters | Connie Boswell | Maurice Chevalier |
| Harold Arlen | Al Bowlly | Buddy Clark |
| Adele and Fred Astaire | Lucienne Boyer | George M. Cohan |
| Gene Austin | Alice Brady | Ronald Colman |
| Mildred Bailey | Bobby Breen | Jerry Colonna |
| Belle Baker | Fanny Brice | Russ Columbo |
| Josephine Baker | Carl Brisson | Dolly Connolly |
| Kenny Baker | Joe E. Brown | Jackie Coogan |
| Phil Baker | The Brox Sisters | Jackie Cooper |
| Tallulah Bankhead | Carol Bruce | J. Fred Coots |
| John Barrymore | Virginia Bruce | Sam Coslow |
| Nora Bayes | Burns & Allen | Noel Coward |
| Noah Beery | Irving Caesar | Jane Cowl |
| Irving Berlin | Judy Canova | Joan Crawford |
| Sarah Bernhardt | Eddie Cantor | Bing Crosby |
| | Hoagy Carmichael | Dixie Lee Crosby |
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"I'M SO GLAD

(MY BABY'S BACK IN

LAZY LESTER

EXCELLO 1306

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BREAKING BIG!

"MY HOME

AIN'T HERE"

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"I WOKE UP ON

(OH WHAT A DR

LONESOME SUN!

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"OH! NO LO' CHUCK BRO'

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SOME REMARKS ON ELECTRONIC INTRODUCTION OF CYLINDER RECORDS - George A. Blacker

A request for suggestions on the reproduction of cylinders with the IOI styli and cartridges that Mr. Lowell Schreyer of Mankato, Minn., sent to "Record Research" reminded me that I had, indeed, promised to comment further on the use of that equipment for cylinder playback. When I wrote the article that appeared in "RR" #103, I was not in a position to comment on this, as I had no means of setting up a satisfactory experimental playback apparatus. In the light of experience accumulated over the past year, I am now in a position to offer what I hope will be some useful tips and suggestions.

Let it be said, to begin with, that there was never any reason why the IOI equipment should not play cylinders satisfactorily. The vertical cartridge and the Edison and Pathe styli were an ideal combination for the purpose, since the stylus dimensions are correct for the two different types of grooves. Obviously, the Pathe stylus should be used for two-minute records, the Edison for four-minute ones. The main question in my mind was whether the styli would perform satisfactorily on wax cylinders, which are rather more delicate than the later (and more common) celluloid records. I can now state confidently that they can and do perform well on wax cylinders of either type, provided proper precautions regarding stylus pressures are observed.

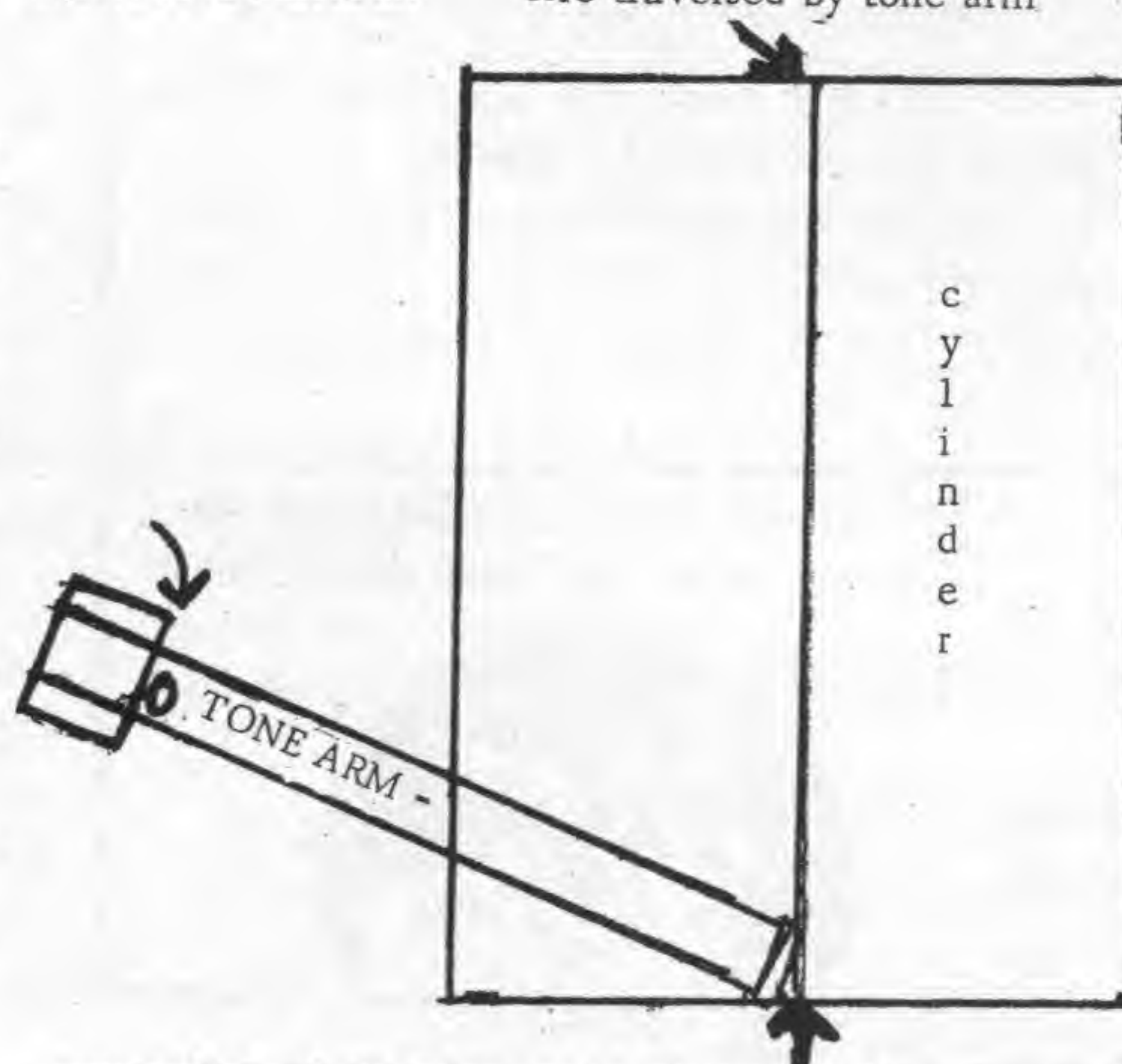
Mr. Schreyer does not state what model cylinder phonograph he uses for his electrified playback, and that could be important. If he has managed to fit the cartridge through the small hole in the reproducer arm of some such model as the "Standard", "Home" or most other types in which the reproducer is not in a horizontal position above the mandrel, he may well be in trouble. Since the cartridge would be more or less leaning slantwise against the surface of the cylinder, it would have an almost unconquerable tendency to tilt sideways, especially if jolted by the irregularities that occur frequently in the surfaces of celluloid cylinders. (I might mention here that these irregularities are also the cause of a very high level of rumble in the reproduced sound. The best cure for this would probably be a series resonant inductance-capacity filter, resonated at about 30 Hz. and shunted across the cartridge. Lacking such a filter, the next best thing is, obviously, to set the bass tone control at minimum.) If no other type of machine is available for conversion to electric playback, it might be possible to "induce" the cartridge to stay upright by applying a slight upward pressure from a spring or elastic band. The best solution is to use one of the machines that took the larger horizontal-mount reproducers, such as the "O" or "Amberola". If you're so lucky as to find one of the "moving-mandrel" models, such as the "Opera", that was capable of playing both two- and four-minute records, you'd have it made. All you'd have to worry about then would be a mounting for the cartridge, and provision for about $\frac{1}{4}$ inch of vertical and lateral play in the cartridge, to accommodate eccentricities of the groove spiral and irregularities in the record surface.

Needless to say, it isn't possible for everybody who wants one to go down the street and buy an Edison cylinder phonograph of the "right" type for conversion to electronic playback. Let's face it, ANY kind of cylinder phonograph is going to be expensive nowadays! If you have a machine that is capable of providing a smooth, wow- and flutter-free drive to the mandrel but whose arm construction does not seem to lend itself readily to adaptation for an IOI cartridge, it might be best to consider the use of a self-tracking arm. I have discovered that a light-weight arm, with no "offset" angle for cartridge tracking, will track both wax and celluloid cylinders at pressures moderate enough not to damage the wax. Because the mass of the arm should be kept to a minimum, it is best to make it of wood. The best thing for this purpose is "parting bead", sold by most lumber yards. This is specially cut wood $\frac{3}{4}$ in. wide, $\frac{1}{2}$ in. or less thick and available in lengths of up to 8 feet. The pivot assembly must be as free of friction in all directions as possible. I used the pivot assembly of a ball-bearing caster for some time on an experimental electric cylinder player (to be described in detail further on). Because a self-tracking arm of this type will describe an arc across the cylinder (as opposed to the straight line of the cylinder player reproducer), the arm should be fairly long to keep the curva-

ture of this arc to an acceptable minimum. I would recommend an arm length of no less than 12 inches (as measured from pivot point to stylus. See Tracking diagram, illustrated elsewhere.) The arm must be counterweighted at the rear, as the total weight of the cartridge, its mounting and whatever kind of lift handle may be installed on it will make for an excessive stylus pressure. This counterweight may be made of whatever is handy--a chunk of iron, brass or lead attached to the rear of the arm. I have found it most convenient to use a counterweight heavy enough to lift the stylus off the record, or just barely allow it to touch the surface. Correct stylus pressure may then be obtained by means of small pressure adjusting weights placed on the front of the arm. To keep these in place, I recommend installing some kind of pin on the arm. This can be a wood screw with the head sawed off and the shank exposed by at least $\frac{1}{2}$ inch. Pressure adjusting weights may be made of pennies with holes drilled through them, or those that "slugs" from electrical conduit boxes. For most purposes, three or four of these will suffice. I do not specify weight and dimensions of the rear counterweight; this is best determined by a bit of "cut-and-try" experimentation.

If you wish to use an arm such as I have described above with an existing cylinder phonograph, it may be desirable to arrange for its quick and easy installation and removal. Perhaps a platform in which the cylinder phonograph can be set (always in some predetermined position) is best, if it is not desirable to drill holes in the case of the machine. If this is not important, the arm mounting can be arranged so that it may be attached direct to the case or removed from it at will. A couple of screw eyes in the case can be placed so that hooks on the end of the arm platform will drop into them, the rear of the platform being supported by short legs. The arm should, in all cases, be so positioned that when it is at the middle of the record, two conditions are met: (a) the stylus and arm are almost exactly parallel to the line of the groove spiral, and (b) the stylus is, as exactly as possible, about $\frac{1}{8}$ in. forward of center line of the cylinder. At the beginning or end portions of the record, the stylus will be slightly to the rear of the centerline and no longer exactly parallel to the grooves, but this is inevitable with such an arm arrangement, and can be tolerated if the arm is long enough to keep the discrepancy within reasonable limits. (See Tracking diagram).

TRACKING DIAGRAM OF SELF-TRACKING TONEARM ACROSS CYLINDER



center line of cylinder, or ideal straight line traversed by cylinder phonograph arm.

Stylus pressures must be determined empirically, but it will generally be found that the four-minute wax cylinders require the least pressure. 4 to 6 grams seems to be about average. Two-minute wax or celluloid will require more pressure, due to the great width and relative shallowness of the grooves. The values required for four-minute celluloid will vary somewhat according to the "bumpiness", or lack of it, of the playing surface. Generally, it is best to try to get by with as little as possible, especially with wax records. The celluloid ones can take pressures high enough to cause the stylus to retract into the "T-guard" assembly without being harmed. The apparatus on which I've been playing cylinders for some time is not actually my own machine, nor is it entirely of my own construction. It was built originally several years ago by Mr. Oliver R. Graham of Westerly, Rhode Island, with assistance from Barber

and Howard, an electronics concern located in that city. They used the "top deck" assembly from an old Edison "Home" phonograph, with the original arm and back rod removed. Motive power was supplied by a 600 rpm hysteresis synchronous motor, probably salvaged from a tape recorder. The drive pulley on the motor was turned on a lathe to the correct diameter to yield a mandrel speed of 160 rpm. Actually, the machine is slightly fast, so someday the motor pulley will have to be turned down a bit more. For now, the slight difference in speed is not too noticeable. The obvious defect of this arrangement is that because the machine runs only at one fixed speed (nominally 160 rpm), it can be used only with cylinders produced after 1901--i.e., molded cylinders. It is hoped that a variable-speed machine will be developed sometime, so that older cylinders may be played at their correct speeds, which varied between 100 and 144 rpm.)

Mr. Graham's original reproducer arm was a self-tracker, modified from a standard Barber and Howard transcription arm. The cartridge originally used was an old-fashioned crystal unit, which was turned at a 90-degree angle to the grooves and tilted so that the needle could track the cylinder and the vertical motion of the grooves was "seen" by the cartridge as lateral motion of the needle chuck. The stylus was a cactus needle. Unfortunately, the adjustment of this crystal cartridge was tricky and difficult, and the arm was decidedly temperamental. When Mr. Graham showed me the machine, more than a year ago, the arm had been removed and the electrical mechanism was dusty with long disuse. I asked him to let me take the thing in hand myself and try to see how the IOI equipment would perform with it, and he consented. I made a few minor mechanical modifications, designed a new self-tracking tonearm, and within a few days, I was playing cylinders electrically upon it. Mr. Graham's main interest is collecting recordings by brass bands, and I have made several tapes of cylinder recordings for him, mostly from my own collection and more recently, from cylinders of his that were not previously taped.

Now, as regards the quality of reproduction of this machine: for those who think of a cylinder phonograph as sounding tinny and distorted, the sound will be a surprise. Many of the early molded cylinders, especially the Edisons, had sound infinitely superior to that of the disc records of the day. The Edison Blue Amberols of 1912-1914 have truly amazing fidelity. The later Blue Amberols, which are dubbed acoustically from Diamond Disc masters, do not sound quite as good, but it is still a tribute to the quality of the original discs and the response capabilities of Edison's acoustic recording equipment that the dubbed sound is that good! Generally, the best sound is obtained from the wax cylinders; their smooth surfaces, if not too severely worn, give good sound. The celluloid cylinders have the advantage of a smoother, noise-free surface, but the irregularities, or "bumps", on them, can cause rumble (as discussed above) and a slight wow, this latter caused by the slight, but rapid, back-and-forth motion of the stylus as it follows the "bumps". I have thought that if some means could be developed of locating the vertical pivot of the cartridge in the forward end of the arm, this phenomenon might be made less objectionable, but I have yet to try any experiments with such a setup. I did once try to adapt an old Pickering 190D transcription arm to cylinder reproduction, but found it unworkable, apparently because of the extreme mass of the arm.

I am convinced that the best solution to the problem of playing cylinders will be in the form of a feedscrew-driven arm, similar to and adapted from the feedscrew-driven arms of the old cylinder phonographs. I have worked for some time on a machine incorporating this feature along with variable-speed drive (a prototype version of this was used to produce the master tapes of Folkways LP's FS 3886 and 3887, "Phono-Cylinders"-Vols. 1 & 2), but lack of money, combined with a siege of unemployment, has not permitted further developmental work on it of late. Meanwhile, the self-tracking arm device is a reasonably satisfactory substitute. We may reflect, even while we give thanks, on this little irony: the audio technology that has brought us stereo sound, which has largely displaced monophonic sound and relegated the old 78 rpm disc records to the "museum-piece" category, is also responsible for giving us the means of getting the best sound out of these archive recordings!



Paul Mertz

PAUL MERTZ AND FRED WARING

Dear RR,

Your cordial response received and I appreciate your giving the correction your attention.

This matter of discographers' crediting others for recordings made by me -- with Goldkette, Bix, Trumbauer, Waring and Red Nichols -- has by now become so widespread that I doubt that it ever will become straight. I am working on two projects that can benefit from true recognition in this respect, -- hence my giving more attention now to setting the record straight.

I communicated with Gottlieb, also, giving him much the same stuff that I sent you. He sent me an explanatory (and appreciative) reply. He seems a nice guy.

Good wishes to you and Record Research

Sincerely,
Paul Mertz

From editor LK:

A glaring inadvertency in Bob Gottlieb's comprehensive FRED WARING research work (RR 116, 117, 118, 119/20, 121 & 122) was the omission of master musician, PAUL MERTZ who had a two year tenure with the Fred Waring Orch from February 1927 through February 1929 as orchestral and vocal arranger and feature pianist. His 2-year stay with Waring sandwiched between his Jean Goldkette band employments. He joined J.G. again in early '29 which had the minus Bix-Tram headed group.

Mr. Mertz was generous in sending us stats of pictorial and illustrative memorabilia depicting his Waring band adventures in Atlantic City NJ and Chicago Ill. (1927) and his Waring participation in the musical comedy "Hello Yourself" (1928) complete with band personnel identifications. Also included was material that had to do with his trip to Paris in 1928 where the Waring organization played "Des Ambassadeurs Restaurant" and the "Salle Pleyel" (June 18 and July 3, 1928). And to top it off there was a musical program schedule of the ocean liner, "Ile De France" where it showed that Paul accompanied Nanette Guilford (July 15, 1928). During these Parisian adventures Mertz' piano virtuosity featured the "Rhapsody In Blue" and "Hurricane" -- and his arranging skills were put to work on St. Louis Blues and Wobbaly Walk.

Mr. Mertz also sent the following corrections for the Waring cover photo (see RR 116). In the

top row it's AL SHARP rather than Clare Hanlon; ED RADEL for J.M. Mullen. In the center row it's BOB MURPHY for Waide Schlegel, and in the lower row, it's PAUL MERTZ for the listed Frank Hower. ... In addition he has provided some "sound" aural identification of his Victor Waring record output on a well-recorded cassette. Without doubt some of Waring's "hottest" numbers came from Mertz' arrangements, with particular mention for Wobbaly Walk, Yale Blues, Farewell Blues, Stack O'Lee and Glorianna. Bix and Tram must have rubbed off on Mertz' sparkling arrangements.

CASSETTE RECORDING LIST ... Fred Waring and his Pennsylvanians

... in reference to Paul Mertz association as pianist & arranger, 1927-1929

Personnel at time of joining, February, 1927

Saxophones: Art Horn, Will Morgan, E. C. (Curly) Cockerill, Fred Campbell

Trumpets: Nelse Keller, George Culley, Bob Murphy

Trombones: James Gilliland, Al Sharp

Violins: Bill Townsend, Francis Foster

Piano: Tom Waring

Banjo: Fred Buck

Bass: Ed Radel

Drums: Poley McClintock

Comedy bits: Scott Bates (not a violinist or musician)

1928 changes: Wade Schlegel replaced Bob Murphy;

Clare Hanlon replaced Al Sharp; Frank Hower replaced

Tom Waring; Jim Mullen replaced Ed Radel; Fred

Culley was added as violinist.

On the following recordings Paul Mertz was the pianist, when there was only one pianist. When there are two pianists it is noted accordingly.

1. "Just another day wasted away" Mertz arrangement Tom Waring, vocal
2. "Wobbaly Walk" Mertz arrangement, Fred Waring, vocalist
3. "Together" Mertz arrangement, Tom Waring, voc.
4. "There must be a silver lining" Mertz arrangement, Fred Waring, vocalist
5. "Yale Blues" Mertz piano solo and "breaks"
6. "The Dance of the Blue Danube" Mertz arrangement Two piano work by Paul Mertz and Tom Waring. Tom Waring, vocal
7. "I can't do without you" Mertz arrangement. Tom Waring vocal
8. "In the evening" Mertz arrangemt. Tom Waring, v.
9. "Farewell Blues, Mertz arrangement, Mertz piano solo bit
10. "Stack o'Lee" (New electronic version) arrangement: Buck and Mertz, piano solo bit by Mertz
11. "I want the world to know" Mertz arrangement, Fred Waring & group vocal, 2 piano work by Mertz and Hower
12. "Glorianna" Mertz arrangement, Clare Hanlon vocal, 2-piano work by Mertz and Hower.

MERTZ, Paul Madeira (piano/arranger).

Born: Reading, Pennsylvania, 1st September 1904.

In 1918 began playing local 'gigs' with theatre orchestras, dance bands, etc. Graduated from Reading High School in 1921, following year toured with the DORSEY BROTHERS' "Wild Canaries", left to play residency at Hotel Addison, Detroit (September 1922) and matriculated at the University of Detroit. In January 1923 joined JEAN GOLDKETTE's Graystone Ballroom Band, in 1925 was transferred to GOLDKETTE's Book-Cadillac Orchestra, also recorded with BIX BEIDERBECKE in 1925. Late in 1926 was shifted back to GOLDKETTE's Graystone Band (which then included BIX BEIDERBECKE and FRANK TRUMBAUER); arranged for GOLDKETTE and RED NICHOLS' groups. Remained with GOLDKETTE until February 1927, also recorded with FRANK TRUMBAUER, then joined Fred Waring's Pennsylvanians February 1927 until March 1929 (including 1928 trip to Paris). Rejoined JEAN GOLDKETTE in March 1929 for several months, then moved to Hollywood, arranging for Paramount. Joined Irving Aaronson's Commanders from January 1930 until spring 1931, worked with them in Florida, Hollywood, and New York. Briefly with RED NICHOLS' Orchestra at Park Central Hotel, New York, then played piano-duo with Henry Vannicelli for 'Laugh Parade' Broadway Show. From January 1932 until July 1933 was pianist and chief arranger for Horace Heidt, then moved to Hollywood to work for Paramount Pictures. Joined Columbia Pictures in October 1936, and other than World War II service as a radio-technician, remained with Columbia until 1954. (Wrote the hit tune 'I'm Glad There is You', published in 1942 under pen-name Paul Madeira.) Worked for M.G.M. Films (1958-60), but since 1954 has been mainly active as a free-lance arranger-composer and music co-ordinator for the film industry.

SALLE PLEYEL, 252, Faubourg Saint-Henri
MARDI 3 JUILLET 1928 à 21 HEURES
(Ouverture des Places à 20 h. 30)
A LA DEMANDE GÉNÉRALE
(à la suite de son triomphal succès du 18 Juin)
UNIQUE CONCERT SUPPLÉMENTAIRE
WARING'S
PENNSYLVANIANS
FRED WARING, Directeur - TOM WARING, Soliste
en exclusivité sur disques Gramophone - LA VOIX DE SON MAÎTRE

WARING'S PENNSYLVANIANS
COLLEAGUE ORCHESTRE INCOMPARABLE
21 MUSICAL MARVELS IN MIRACLES OF MELODY
FAREWELL APPEARANCE IN PARIS
PIANOS PLEYEL
PRIX DES PLACES: ORCHESTRE RÉSERVÉ 70% ; Loges (à plan) 100% ; ORCHESTRE 1^{re} SÉRIE 50% ; 2^e SÉRIE 25%
PARTERRE 30% ; PREMIER BALCON : Loges 40% ; la plan : 1^{re} SÉRIE 55% ; 2^e SÉRIE 25% ;
DEUXIÈME BALCON : 1^{re} SÉRIE 20% ; 2^e SÉRIE 15% ; (places occupées)
BILLETTS : Salle Pleyel : Durand, 4, place de la Madeleine ; Caillet-Billeau, 20, avenue de l'Opéra ; aux Ambassadeurs.
Agence Artistique des Champs-Élysées, 39, Avenue des Champs-Élysées
P.B. Aménil et H. Lemaire, Directeurs - Filiale de William Morris Agency, New-York

SECOND CONCERT
WARING'S PENNSYLVANIANS
PROGRAMME
PRÉSENTÉ PAR
— M. Edmond SAYAG —
CONCERT
Chansons Américaines les plus populaires
FRED WARING, Conducteur — TOM WARING, Soliste
A
1. ST-LOUIS BLUES (Arrangement par Paul Mertz) HANDY
2. BLUE HEAVEN (Arrangement par Fred Buck) DONALDSON
3. WHEN DAY IS DONE (Arrangement par Tom Waring) DE SYLVA
4. WOBALY WALK (Arrangement par Paul Mertz) WARREN
5. "RAMONA" - "WAS IT A DREAM" - "SLEEP" (Arrangement par Fred Buck) PARSON-THAYER
B
TOM WARING dans ses chansons populaires
AWAY DOWN SOUTH IN HEAVEN, etc. WARREN et GREEN.
C
RHAPSODIE EN BLEU (C. GERMAIN)
Interprété en duo par Jean MYRIO, DESHA et Léon BARTÉ
EXTRACTE
PROGRAMME (Suite)
HALLELUJAH... YODAKS
D
1. CRADLE IN CAROLINE... ASLEY
2. UNDER THE MOON... SNEYDER
E
1. ICE CREAM... JOHNSON
Chanson comique par "Poley" Mc CLINTOCK.
2. TIN PAN PARADE... WATTING
3. HELLO, GAY PARADE... WARREN
F
AH SWEET MYSTERY OF LIFE (Victor HESSERT)
Valse larmoyante, tirée de "Nanquely Marietta", Tom Waring, soliste.
Arrangement par Fred Buck.
G
POT-POURRI de CHANSONS d'ÉCOLES AMÉRICAINES
de Yale, Harvard, Princeton, Cornell, Georgia Tech, Penn State, Michigan, Navy, Army, Pennsylvania, California et autres.
DANCING TAMBORINE... PELLA
GALLACHER ET SHEAN... FOY
DINAH... ASLEY
WHERE DO YOU WORKA JOHN... WARREN
BLUE RIVER... BEVANS
POSITIVELY, ABSOLUTELY... COLLIER-HIRSHBY
HURRICANE... MERTZ

WARING'S PENNSYLVANIANS
FRED WARING, Conducteur — TOM WARING, Soliste
Fred Culley, Assistant Conductor
CORPS OF ARRANGERS
Fred Buck — Tom Waring — Paul Mertz
PERSONNEL
"Poley" Mc Clintock, Drums, etc., Comedian
PIANOS
Paul Mertz — Tom Waring
TRUMPETS
Nelson Keller — George Culley
Wade Schlegel
TROMBONES
James Gilliland — Alvin Sharp
SAXOPHONES, CLARINETS, etc...
Arthur Horn — Will Morgan
Elton Cockerill — Fred Campbell (Flute)
VIOLINS
Fred Culley — Fred Buck (Banjo)
William Townsend — Francis Foster
Edward Radel — Bass Instruments
Carl B. Seeds, Manager
Bernard A. Mc Devitt, Publicity.
F. Scott, Bates, Stage Manager.

To the left is a biographical sketch of PAUL MERTZ which can be found in the now available erudite compendium of musicians biographies, "WHO'S WHO OF JAZZ" which was compiled by JOHN CHILTON and associates. This valuable 447 page book was published under the auspice of the Bloomsbury Book Shop, 31-35, Great Ormond Street, London W.C.1 ENGLAND

THE SAGA OF "HIGH SOCIETY"

from researcher, Jean C. Averty, Paris, France

Ref. RR. 119/120. Paul Demane's Twenty Questions. 1--I have found the following datas in the Library of Congress, Copyright Office cards.

--HIGH SOCIETY, march, & two step. by Porter Steele. Copyrighted by E.J. DENTON, N.Y. Card entry: E.6167 Class C, XX. April 8, and April 23, 1901. This copyright was also listed Oct. 18, 1901 (15056), Jan. 8, 1902 (19795) and Feb. 21, 1903 (42647).

Note: This is the original number. The score does not include the famous clarinet solo on the Trio.

--HIGH SOCIETY, march and two step. by Lucie Wyatt. Copyrighted on Jan. 6, 1906. Unpublished manuscript. Card entry: 111683.

Note: This number has nothing to do with the well known number.

--HIGH SOCIETY, one step, turkey trot and two step. by Tom Lemonier and Cl. M. Jones. Copyrighted on November 16, 1914. Card entry: 352738. Publisher: Frank K. Root & Co., Chicago. Note: This tune has no relation with the well known number.

--HIGH SOCIETY RAG, by Jo (sic) Oliver. Arr.: Lil Harding (sic), unpublished manuscript. Copyrighted on August 11, 1923 by Jo (sic) Oliver, 3033 South State Street. Apartment B, Chicago. Card entry: 5700231.

Note: This is the same number written 22 years before by Porter Steele. The manuscript does not score the clarinet solo.

--HIGH SOCIETY, by A.J. Piron. Copyright on May 13, 1929, by Clarence Williams, N.Y. Card entry: 6694.

Note: This tune is strictly identical to unpublished manuscript. the original composition.

--HIGH SOCIETY, by Porter Steele. 32 bars of new melody strains A and B, by Walter Melrose. Arrangement by Fud Livingston. Saxophone by Frank Trumbauer, clarinet by Benny Goodman, cornet by Louis Armstrong.

copyrighted on December 5, 1931 by Melrose, Chicago. Card entry: 27266.

Note: This "monster" paraphrases the two first strains of the Porter Steele's original composition, keeps the trio intact and modifies the minor fourth strain. I have not seen the full score, but I possess a piano arrangement of this melting pot by George Leaman. The sheet music reads: "HIGH SOCIETY" piano solo by Porter Steele and Walter Melrose, arranged by George Leaman. Copyright 1931. Melrose Music Corp, NY.

--HIGH SOCIETY by A.J. Piron. Copyrighted on August 13, 1933, by Clarence Williams, NY. Card entry: 37387. Published.

STILL MORE

Still more interpretation and variation from researcher, Thornton Hagert, Arlington, Va.

I've been enjoying the correspondence which arose from Paul Demane's "Twenty Questions" and offer the following on Question #1.

HIGH SOCIETY was published in 1901 by Brooks & Denton. The composer was Porter Steele of Brooklyn, NY, a junior at Yale University. In 1901, Brooks & Denton also published an orchestration written by Robert Recker, a violinist and leader of a New York City variety theatre orchestra. In his orchestration, Recker originated the piccolo counterpart to the Trio strain which ultimately became the famous clarinet solo. A concert band arrangement was published in 1903 but it did not include the piccolo part.

(There are several other numbers called High Society - one by Lecie Wyatt (1906) and one by Tom Lemonier and Clarence M. Jones (1914). They have no other connection with Porter Steele's number.)

In 1923, Joe Oliver copyrighted an incomplete version called HIGH SOCIETY RAG, assuming, I suppose, that it was in the public domain, and hadn't been recorded. (Arthur Pryor had recorded it in 1911).

In 1924, Ferd Morton recorded HIGH SOCIETY and credited it to (Roy) "Palmer".

Although he was a lawyer, Porter Steele failed to renew the copyright in 1929 and HIGH SOCIETY (in-

cluding the solo) passed into public domain. Later that year, Melrose Brothers of Chicago acquired the copyright to the concert band arrangement and renewed it in 1930. Then they copyrighted a revised version in 1931 (the Fud Livingston arrangement) which copyright was limited to "certain new material in strains A & B" by Walter Melrose.

In 1933, Clarence Williams and A. J. Piron copyrighted an arrangement of the Trio with words. And Zilmer Randolph copyrighted his orchestration which is the Louis Armstrong Vi 24232 recording version.

If you will allow a plug, The New Sunshine Jazz Band has recorded Recker's original orchestration in the way it was performed by John Robichaux's Orchestra in New Orleans in the early 1900's. The record is "Old Rags" (Sunshine NS 7301), due to be released in October 1973. The album notes include photos of Steele, Recker, Brooks and Denton, and more on the story of HIGH SOCIETY.

More "20 Questions" answers plus Filling In Disco

"MORE" FROM TIM BROOKS Jackson Heights, N.Y.

Paul Demane's "20 Questions" and the answers in RR 123 is one of the most interesting new features in some time, and I very much enjoyed reading the varied (and surprisingly not contradictory) answers from readers. May I add a couple?

Ref. Demane's #11: I have one vocal version of this, among innumerable instrumentals: OKEH 4079, by Billy Murray with the Rega Orchestra. While the record is not at hand, my notes on the file card indicate that the lyrics are pretty trite ("Oh Dardanella ... I'm a lucky fella ..."). More interesting, and certainly to the point, are a couple of lines which appear in the follow-up "Dardanella Blues", however:

"Oh, the Dardanella Blues,
The words are simply nothing,
Nothing but a good excuse ..."

(Recorded by Murray & Smalle on Victor 18688, and written by two of the authors of "Dardanella" itself, Fred Fisher & Johnny Black.

Ref. Robert Fisher's response: The New York Public Library has (or had) the full 24 (or so) years of "Your Hit Parade" listing on microfilm. Years ago I was able to obtain a microfilm copy from them, although there was some difficulty in doing so because the copyright was still held by the advertising agency which presented the show for Lucky Strike. It didn't do me much good, since I didn't have a microfilm reader (ever try reading one of those things with a magnifying glass?) (It's worse than your auction), but someday...

Incidentally, I wonder if any reader knows where one could obtain an inexpensive microfilm reader?

Info. requested by Tim Brooks,

Question: Do you have any information at all on a LIEUT. L. MANSFIELD MATT, who recorded for various dime store labels in the early 1920's? Among other things he recorded--and claimed composer credit for--"The Gallant 106th Infantry March", which I have on Silvertone 2255 and Resona 75255 (matrix 2-1776). By a rather remarkable coincidence, I happen to be in the 106th Infantry, which is now an Army National Guard Battalion located in Brooklyn. Normally I assiduously avoid all marches, but I couldn't resist picking this one up when I first saw it, and showing it to the colonel who currently commands the 106th. He was fascinated with the discovery, and would like to know (as I would) more about Lt. Matt and his march.

I have one other item by Matt, a dance number entitled "June Moon" on Bell P-113.

The 106th March sounds suspiciously familiar, even to a non-march-buff's ears, and I suspect that Lieut. Matt may have swiped it from somewhere. Any information you might have on Lieut. Matt or his march would be appreciated ... just for the fun of it.

from Jean C. Averty

2--The horn was made by French manufacturer COUESNON (not Cousenon as Norman Gomes reports). In the late 20's COUESNON manufactured the French Columbia records.

from Thornton Hagert

Incidentally, on Question #20 (ST. JAMES INFIRMARY) "Joe Primrose" is actually a pseudonym for Irving Mills.

From Walter C. Allen, Highland Park, N.J.

EDITORS, Record Research

re: Questions of Dr. Kenneth Appleton in issue #123-I can supply information on two of his bands.

1) HARVEY MARBURGER orch. was from Reading, Penna. and played at Roseland Ballroom, N.Y. from Feb. 7, 1926 to May 1, 1926. I presume it was a white band. Personnel consisted of:

tpt/mellophones-Andrew Peters, Fred Schneider
trombone/mellophone-Earl Jackson
saxes-Martin Kachel, Don (or Dyke) Bittenbender
piano/arr - Roy Reber
banjo/sax/Hawaiian Guitar/leader-Harvey Marburger
bass - Henry Zaccardi (or Zacardi)
drums - John Jackson.

2) CATO'S VAGABONDS was a white band, as seen in a photo in BILLBOARD, March 3, 1928, p.24; then playing long run at Swiss Gardens, Cincinnati. BILLBOARD of Dec 10, 1927 p 38 said band was to record for Brunswick on Dec. 11th, and personnel consisted of:

tpts - Harold Elliott, Ken Rehffuss
tbn - G. L. Hurd
saxes-Fred House, Marion Rice, Glenn Stonberner
pno - Bruce Olds
bjo - Leo J. Krause
tuba - George M. Dunn
drums - Clyde S. Morris
director-Lester N. Rohde; manager - CATO P. Mann.

Is there a listing of any of these Brunswick records/

from Chris Sheldon, NYC

"MARINA KOSHETZ" - listing #1517 (RR122 Auction)

Probably not MANY readers of your Catalogue REALIZE WHO she was - this was the "fat soprano" who always GOT HER DRESS RIPPED OFF in those old MARX BROTHERS MOVIES!!

Actually she was a rather well-known singer and was at the pinnacle of her career when those movies were made. There is at least one LP re-issue of her operatic recordings.

"BROWN'S FERRY FOUR" - listing #265 (RR122 Auction)

This was the group that featured "GRANDPA JONES", recently of the "Hee Haw" TV show, and formerly of the "Grand Ol' Opry", and in his day a celebrity. There are SEVERAL LP's out.

MORE! FROM CHRIS

I just realized I'd made a serious error of fact - "I've gwine back to Georgia" was NOT composed by Dan Emmett!, although it clearly dates from that period.

Also, I checked on KITTY CHEATHAM and learned she was known for her work with CHILDREN'S Music, and wrote books and articles, besides "just" singing.

Also, there are at least (2) L-P's of "GATEMOUTH" MOORE, as "REVEREND" Gatemouth Moore, singing gospel.

WHO IS PAOLETTI?

From researcher Jean C. Averty, Paris, France

Ref. R. R. Issue 123 page 4. Col. 3. About L. K. question: "Who is Paoletti?"

I have found the name of PAOLETTI in the TIMES PICAYUNE (page A-13, col. 4/8) on April 29, 1917, in an advertisement for the re-opening of SPANISH FORT: "...SPANISH FORT. DO BE SURE TO COME OUT TO DAY TO THE OPENING OF THE PLAYGROUND OF NEW ORLEANS WHERE COOL AIR BREEZES BLOW AND THERE ARE DELIGHTFUL PLEASURES FOR THE OLD AND YOUNG FOLKS, FISHING, BOATING, CRABBING, AND BOATING, AND A BIG PAVILLION WHERE YOU MAY DANCE TO THE MUSIC OF FAMOUS PAOLETTI'S BAND. GOOD RESTAURANT, NUMEROUS ATTRACTIONS. 5 CENTS EACH WAY. CARS LEAVE EVERY FIFTEEN MINUTES. CANAL AND RAMPART".

In an interview I had with him in New Orleans in 1958, the late (?) JOHNNY DE DROIT, told me that his first engagement as cornet soloist was with PAOLETTI'S MILITARY BAND, circa 1910. He was 18 years old. Although PAOLETTI's name does not figure in the index of "N.O. JAZZ-A FAMILY ALBUM", and "WHO'S WHO OF JAZZ", it seems that he was a very popular New Orleans band leader whose career spans from the mid '80's till the early '20's. Quite certainly a white musician.

From Richard B. Allen, Curator, Archive of New Orleans Jazz, Tulane University Library, N.O. La.

As you no doubt guessed there is a wealth of material in the Jazz Archive and in the library's Special Collections Division of which the Jazz Archive is a part. I shall try to get more information on the Louisiana Phonograph Company. I found the following entry in the 1893 Soards NEW ORLEANS CITY DIRECTORY, New Orleans:

L. Soards, publisher:

LOUISIANA PHONOGRAPH CO., LTD. (THE), H. T. Howard, Pres.; H. Lee Sellers, Vice-Pres.; Hugh R. Conyngton, Sec. and Treas., 182 Gravier. Tel. 1083.

We have a photograph of Paoletti's Municipal Hussar Band. It appears to be a typical concert band of the period. There are several references to Paoletti in the Special Collections catalog. For example, I found the following:

"Athletic Park," SOUTHERN BUCK (Official Organ of New Orleans Lodge No. 30, B.P.O.E., An Elk Paper), Volume I; number 7; New Orleans: June, 1901, pg. 58

"Before the curtain rises, a delightful orchestra concert is nightly given, under the direction of Professor George Paoletti, a gentleman who needs no introduction to the music lovers of New Orleans. For many years past Mr. Paoletti has led bands at West End, Athletic Park, Audubon Park and other places."

I am starting a search for more on the early phonograph record companies. I wish I had more time, but I find myself busy with processing interviews, filing, and waiting on researchers as well as writing letters. Perhaps I can get a graduate student interested. One is the trombonist with the New Leviathan Oriental Fox-Trot Orchestra so he has a good background. This ensemble is made up mainly of Tulane students and gets most of its arrangements from our collection of over 6,000 stock orchestrations.

Keep up the good fight with the magazine. My congratulations.

Princeton "Triangle" and Dartmouth etc.
"Barbary Coast" Research on Columbia's
"Personal" Label (JAMES STEWART & JOSE FERRER)

From Sherman Totten, Larchmont, N.Y.

re: RR123, page 7.

Warren Kilbourne's article in issue #123 was of interest to me, since I played on one of those recordings back in 1930 (or) 31.

The label reads as follows:

Side 1: Jose Ferrer and the Pied Pipers playing

"Love comes but once" (Wyse-Ferrer)

Vocal chorus by James Stewart (#4670)

Side 2: Sweet Georgia Brown (Casey-Pinkard-Bernie)

Vocal chorus by Jose Ferrer (#4671)

The recording was made by: Standard Sound Recording Corp., 220 East 38th St., New York, N.Y.

The orchestra was composed of Princeton undergraduates. Three brass, 3 saxes and 3 rhythm.

Jimmie and Jose were active in the "Triangle" shows and the start of their most successful careers, in the theatre.

Playing with that band was great fun, especially the cruise we took to Europe, etc.

BARBARY COAST ORCH. DATA

from Harold Flakser, Brooklyn, N.Y.

(re: RR 123, p. 7)

72-P BARBARY COAST ORCH. LISTED IN RUST.

These were college students from Dartmouth, Hanover, N.H. Campion's was the College Campus Smoke Shop.

Russ Goudey had no involvement with this first session. He did direct and participated in the second session (1927). Russ told me he'd try to obtain the line-up for the first session.

"MORE" from Tom Jackson, Rowayton, Conn.

A response to Warren Kilbourne's "Columbia Personal" Label about college bands in issue 123, p. 7.

He questions the whereabouts of the Barbary Coast Orchestra, whose record of "Wabash Blues" and "San" were on this label. It's Dartmouth. During the thirties, most colleges, particularly the Ivy League-type schools, had well-organized and quite successful dance bands. In the mid-thirties there were at least 3 who worked regularly out of Dartmouth at school and college dances, including I believe the Green Serenaders and the Green Vagabonds, although the Barbary Coast was easily the

best known. Campions was a big store in Hanover.

Two names that come to mind as being from the "Coast" are Paul Weston (Wetstein) and Gene Hammett, who I think arranged for Thornhill among others. The band made at least one record for Decca, can't remember the sides but the leader was Lewie Haas, it must have been '36 or '37.

I had an older brother who roomed with a guy in the band, and I can remember him telling me about Casa Loma, which was greatly admired by the "Coast" musicians, and who occasionally gave them arrangements, around 1933. McKinney's Cotton Pickers were also favorites.

Believe the Yale Band was known as the Collegians, and seem to recall that Stew. Pletcher was in it. In '34, the Princeton Triangle Show had a terrific score, written by the vocalist for the Princeton Tigers Band, Brooks Bowman. Tunes included "East of the Sun, Love and a Dime, and Will Love find a Way". Seem to recall that Bill Borden from Monmouth-Evergreen was also in that band.

Fact is that plenty of now familiar names played in college bands, which were most hip and knowledgeable as a rule in those days. It might be worth some research from a first-hand participant like Borden, because most of the bands were friendly. As I was too young at the time, I can only offer second-hand information, and dimly remembered leads.

As for Paul Demane's Question #13, I seem to recall that Will Hudson died. Hope not though. I took my basic training with him in the Air Force at Atlantic City, and his drill master was Chris Economaki, the guy who broadcasts the auto races on TV now and then.

STILL MORE!!

from Prof. Merle Hagen (Dartmouth '44),
New England College, Henniken, N.H.

RE: The "Columbia Personal" label, Jimmie Stewart etc.

Item 72-P Barbary Coast Orchestra--

This band is comprised of Dartmouth College students, was formed in the late 20's and has been in existence (with some pauses) since then. Campion's is a Hanover, NH. campus store featuring fine clothing, sporting goods etc. In past years they also had a smoke shop, record store, dry cleaning shop, etc. which have been discontinued to concentrate on their main store in the center of the shopping area, just off the College Green, adjacent to the Hanover Inn.

THE COUNTRY MUSIC ARCHIVES

of Bob Healy

THE BEST FROM "STAND BY"

(continued from issue 121 & 122)

see issue 121 for prefatory paragraphs
explaining the nature of this research!

Little Dixie Mason is now featured with the Gloom Dodgers over WBBM, Chicago. (Ed. note: Dixie had one released on Victor!!!)

The Eton Boys (1935) consisted of Charles Day, Jack Day, Earl Smith and Art Gentry.

There is a picture of "veteran cajun fiddler" Ardis Broussard, in the 8/8/36 issue of "STAND BY".

Clyde "Red" Foley worked a year at WCKY, Covington, Ky. where he was teamed with Bill Haley, and they were known as the Cumberland Crooners. As of 8/22/36 you could hear Red Foley and Art Wenzel (acdn.) every Saturday at 6:45 A.M.

Rhubarb Red's real name is Lester Palfuss (Les Paul). (Ed. note: I never realized that Les recorded as such until a friend recently picked up a 16" transcription AFRS Vol. #W-47 (SSL 795, ND5-MM-4951) as by Rhubarb Red and His Rubes. Titles: Convict and the Rose/Jesse James/Froggy Went a'Courtin'/Little Green Valley.)

Oct. 3, 1936. Guests arriving from KMBC, Kansas City, include Tex Owens, cowboy singer deluxe; and part of the Texas Rangers in the form of Gomer Cool and Doc Halley.

Bradley (Kincaid) ... will begin a new series over WBZ, Boston. Harmonica Joe, a comedian and Marshall Jones, singer and guitar player, (Ed. note: that's Grandpa boys!) are to appear with Bradley (8/8/36)

10/17/36-Buck Leverton, bass player and leader of the Lumberjacks, visited last week. Buck was formerly a member of the Rube Tronson band (about 1931 or '32.)

Rube Tronson's Texas Cowboy Band in 1935 had the following personnel: Mike Dutche, acdn., Red Blanchard, bass, Doyne "Don" Wilson, steel. In May, 1933, personnel changed to the following: Knute Romberg, acdn., Bill Orr, Jimmie Fee, drums, Gordon Robinson, bass & steel, and John Engert, clt/sax.

The Westerners (1935) whose theme song is "In the Valley of the Moon" consist of Louise Massey, vcl., Dot "Curt" Massey, violin, Allen Massey, gtr/bjo., Milt Mabie, bass, and Larry Wellington, acdn/pno. Larry is also known as "Duke".

Lulu Belle's unmarried name is Myrtle Cooper!

Remember Winnie, Lou and Sally? Adele Jensen was the original Winnie, however Margaret Dempsey now holds down that job, and Eileen Jensen (as Sally) and Helen Jensen (as Lou) round out the present trio. (1935) 3/13/37 Grandpappy Jones is heard over WWVA, Wheeling.

8/6/37 Pie Plant Pete is now at WTAM, Cleveland, Ohio.

Pappy Cheshire, and his group, broadcasting from KMOX, in St. Louis (1936-37) consist of the following: Roy Queen, Wade Ray, Ambrose Haley, Skeets Yaney, and Frankie Starr.

12/26/36-Banjo Ben former bass soloist on the WLS Barn Dance, recently hung out his shingle as a physician in Bremerton, Washington, after several years in the medical service of the U.S. Navy. He is now Dr. Reuben A. Benson.

12/19/36-Big Ear Jack of WJJD is Lonnie Glosson, wizzard of the "Fox Chase" on the harmonica.

Same date-The Rippling Rhythm Revue starring Frank Parker, Judy Canova, Annie and Zeke (Canova?), and Shep Fields and His Orch., will supplant the Paul Whiteman Musical Varieties beginning Sunday night, Jan. 3.

Reggie Cross, Red Foley, Hal O'Halloran and Howard Black were the Chuck Wagon Boys in 1936.

The Old Time Barn Dance Orch. (going way back) included Chubby Parker, Tommy Dandurand (vln.), Jess Doolittle (bjo.) Tom Owens (caller), & Mrs. Dandurand, (piano).

The Rangers (1935) were Danny Duncan, Jimmy Dean (brother to Eddie and no relation to present day artist), Eddie Dean (old time movie cowboy) and Tiny Stowe.

Homer and Jerry Griffith are now appearing regularly on WBAP & WFAA, Ft. Worth & Dallas (1937).

Hank of "Hank & Hiram" was Jack Dunnigan, and he recently joined the Georgia Wildcats (1935).

August, 1936. Jack Dunnigan is now teamed with Slim Bryant, formerly of the Georgia Wildcats, and the boys broadcast daily over KDKA, Pittsburgh.

The Millie and Tillie program form XERA, Mexico, consists of recordings made by Milly and Dolly Good.

The Maple City Four will appear with Gene Autry in the movie "Git Along Little Doggie" and will sing "Ridin' the Range."

Joe Trimm, the Hoosier Hillbilly is looking for a guitar or bass songstress to plural his title and help in airing over WOWO, Ft. Wayne, Ind.

Happy Jack Turner's real name is John C. Turner.

3/23/35-The Hired Hands are none other than Fred LaCabe, harmonica, Ben Pigotti, acdn., Don Giacoletti, jug, and Tony Pacione, uke/gtr.

Same date-The Rangers Quartette/Quintette: Clyde Moffett, Ozzie Westley, Walter Tuite, Lew Storze, and Merton Minnich.

Cousin Emmy of Lamb, Ky., is Joy Founier, who is now appearing at WWVA.

Harty Taylor and Slim Miller just completed a movie short dramatizing the song, "The Martin's and The Coys" which is showing this week at a downtown theater. (7/18/36)

7/25/36

The "Westerners" have been busily engaged lately making a few shorts for Paramount.

Around 1926, our Sunflower Girl, whose real name is Ruth Muse, recordings included "Sugar Babe" and "Tall, Dark and Handsome".

Archie R. Kinkade, Graysville, Ohio, leader of the Cherry Hill Boys, string band ...

Jan. 9, 1937-The band which appeared with the WLS show in Fredonia, last Feb. was Ezra Buzzington's Band, Adele Jensen, the original Winnie, is the wife of Buddy McDowell, of Buzzington's band.

(continued on page 8)

DIGGIN' THE GROOVES with Bob Davenport

You can have Bessie! You Can have Billie! -----
I'll take Ivie!

The delightful Miss Anderson is featured, along with Duke Ellington and his entourage of great blowers, in a recent release by the Columbia people. It's a two record set (KG 32064) show-casing 32 numbers from the years 1932 through 1940, just nine years before her death from a severe asthmatic condition.

All of the fine standards she did with the Duke are here, such as "Mood Indigo", "Stormy Weather", "I've Got To Be a Rug Cutter" along with some pleasant surprises of lesser known tunes like "Love Is Like a Cigarette", "I'm Checkin' Out Goombye", "Delta Bound", "Isn't Love the Strangest Thing", and so forth.

By the way, one of the surprises in the notes by Helen Oakley Dance is the item that she worked briefly with Anson Weeks & His Orch! -- And if you think I'm being facetious in my opening paragraph, let me quote the Duke: "She was my favorite singer--not only then, but for all time".

About the same time as the above release, Columbia also came out with two additional items in their Headliner Series on Harmony. You will recall if you've been reading this column that this is the series called "The Beat of the Big Bands". Now we have Xavier Cugat (KH 32264) and Lionel Hampton (KH 32165) as additions to this catalog. Most of the stuff is standard stuff from the mid-40's period.

Monmouth-Evergreen has still another in their series of famous American musicals featuring English casts. This one (MES/7058) has "Rose-Marie" on one side with Edith Day, etc., and the other side is my favorite in the series so far: "Rio Rita, also starring Edith Day. For you musical comedy buffs this series is a must.

The Camden's we talked about in the last issue, which I was told were due for release on July 1, just never did materialize. Perhaps I'll have some news on that next issue.

From England we can tell you that World Records has some interesting items to offer. In memorium, "Noel Coward--the Great Shows" starring Peggy Wood, George Metaxa, Pat Kirkwood, Yvonne Printemps and Noel himself. This is a two record set, SH 179/180.

This label also has an LP of famous American musicals on SH 176. This features "No, No Nanette" with an original London cast starring Binnie Hale. This is coupled with Stanley Holloway and Ivy Tressand starring in "Hit the Deck".

For you lovers of the big band sound THE item has to be "Presenting Lew Stone, 1934-1935" on SH 177/8, also a two record set. If you're collecting Al Bowlly, forget it! Al isn't heard on any of these tracks, but you will hear such vocalists as Tiny Winters, Sam Browne, Alfie Noakes, Allen Kane, and one novelty by Lew himself! --Some fine standards are included, like "East of the Sun", "Stay As Sweet As You Are", "Vilia", "Stars Fell On Alabama", and so forth. It's a fine set.

Time to wrap things up for this issue. Thanks again to all of my readers for the many fine letters that have been coming in ever since this column started. As always, I'll be only too happy to help anyone who's having a problem locating these reissues. Just drop me a line at #8 Elm Ave., San Anselmo, Calif. 94960 (New address!).

MUSIC-KLEE SPEAKING by Joe H. Klee

CLIFFORD BROWN

The new Clifford Brown reissue on Columbia, "The Beginning And The End," is more than just another reissue. Like the album cover says it couples the first sounds that Clifford Brown recorded with Chris Powell and his Blue Flames with some tapes of a jam session held in Philadelphia only hours before the Pennsylvania turnpike auto crash which took the lives of Clifford Brown and Richie and Nancy Powell. There were only four years in between, therefore the first amazing fact to note is how much of a legacy was left to us by a musician whose playing career was so short. Four years is not such a long time, therefore one is not surprised that the playing on the last session, while surer than on the first, is not really too different. Clifford Brown was, to my mind, the third in the line of great lyric jazz trumpet players. I've often referred to them as the three Bs, Bix, Bunny and Brownie.

Comments to
JOE H. KLEE
P.O. BOX 48
Peter Stuyvesant Sta
New York NY 10009

To take the Chris Powell sides first, admitting that I'm not addicted to R&B, I find them terribly unoriginal. Though Powell accepts credit for both "I Come From Jamaica" and "Ida Red" the former is another extension of the Dizzy Gillespie "Manteca" theme and the latter is an old Country and Western tune that was recorded many many eons back by Bob Wills and The Texas Playboys. The singing is undistinguished and while Osie Johnson is on drums and Eddie Lambert plays some acceptable Kansas City blues guitar it is still obvious that Clifford had outclassed all his bandmates, even at that date.

The jam session sides are quite another matter. Even though none of the other musicians on them has been elevated to big name stardom Clifford is obviously with his peers. The two tenors, Billy Root and Ziggy Vines, are more than acceptable and the rhythm section swings like a monster. It is too bad that Ellis Tollin has not put himself in a position to receive more notice. He swings without getting in the way. Sam Dockery's piano comps marvelously and when solo space is available fills it nicely. Ace Tisone is a fine bass man for the rhythm section but has not had the opportunity on these records or elsewhere to show us his solo chops.

The tunes for jamming are three standards "Walkin'", "Night In Tunisia" and "Donna Lee." They are bop classics and belong in any session where bop is the order of the day. It's too bad there are no ballads however. It was here that Brownie really excelled. I can still recall the amazed feeling I had the first time I heard Brownie's "Ghost Of A Chance." It was the first time that it had been brought home to me that the be-boppers had the ability to play pretty as well as in the accepted bebop style. Because of time, Brownie found himself a central character in the development of pretty ballad playing among the moderns. He had gotten his thing from Freddie Webster, Fats Navarro and early Miles Davis. By the time a new generation came along to be influenced Freddie Webster and Fats Navarro were long gone. Miles Davis' head was somewhere else. Red Rodney was out in Vegas playing shows (Red could play ballads too but he was out of the business for most of Clifford's heyday). Therefore it was Clifford Brown who furnished the main inspiration to Freddie Hubbard and that whole new generation. It is somewhat the position in which J. S. Bach found himself. Clifford was at the height of an era. It was not an era in which he was one of the pioneers but coming when he did and getting it together in the right time and place he could codify and set down for the others to follow, the lyric heritage which began with Bix Beiderbecke and Bunny Berigan and through Roy Eldridge and early Dizzy Gillespie to Fats Navarro and Freddie Webster and Miles Davis. Clifford took those years of jazz history and put them together. Had he lived he might have been a jazz superstar. Lord knows he had as much claim to that as some did make it. A lot has been conjectured about where he'd be at today if he had lived. The fact is he didn't live so let's take his four years in the recorded limelight at face value and realize that a giant was with us for a short time, too short a time to say all he had to say ... yet he was saved those embarrassing declining years which have plagued so many jazz musicians. He went out playing his best and left us much fine jazz to remember, as if anyone who heard him could forget.

MODERN EYESZING by Bob Porter

Comments to BOB PORTER,
79 Lincoln Avenue
Bergenfield NJ 07621

13. I am a fan of "vocalese", a term coined, I believe, by Leonard Feather, to describe the work of King Pleasure and Eddie Jefferson. A recent LP collates material by Pleasure; Lambert, Hendricks and Ross and Lambert & Hendricks separately. The LP, DOODLIN' is on Yorkshir 711. The Pleasure material is Aladdin(4), Jubilee (2) while the LH&R is UA (2) and the Lambert-Hendricks Avalon (2) and Decca (2). LH&R burst on the scene in 1958 with their SING A SONG OF BASIE LP and the LH&R version of ONE O'CLOCK JUMP was outstanding. However it was preceded by some six years by a version by Jack Parker and Etta Jones that has never appeared in any Discography! The performance in question has a lyric by Parker and he sings all the solos except for Lester Young which is handled by Ms. Jones. The record number is Decca 29084 (mx. 85900) which is probably 1953.

14. The immediate post-war years found the recording studio a great melting pot. The integration of boppers

with older musicians was generally accomplished with ease. An area where modern styles show up frequently are on blues records. Readers are certainly aware of Charlie Parker's presence on several blues dates and Dizzy Gillespie, Don Byas, Allen Eager and other modern jazzmen have been prominently featured on blues records. A solo of interest to modern fans is a sparkling tenor bit, on Eddie Vinson's FRIDAY FISH FRY (Mercury 8110) which sounds very much like Eager. Altoist Sonny Criss turns up on Jimmy Witherspoon's OH MOTHER, DEAR MOTHER (Modern 909) with a strong chorus and Dexter Gordon is very nice on Lowell Fulson's CHRISTMAS PARTY SHUFFLE (Swingtime 320). I'd be interested in hearing from readers who have made similar discoveries but let's restrict it to items not listed, in their entirety, in Jepsen.

15. Further data from the Argo/Cadet files indicates an unissued Yusef Lateef session as follows:

8683 Marching Piper Blues
8684 Cookin'
8685 Trouble In Mind
8686 Seeda

In addition there are unissued titles from the YUSEF LATEEF AT CRANBROOK

LP: 8830 Brother
8831 Shadrack
8833 Shaw 'Nuff
8834 Oscalypso
8836 G K Blues

While there are no dates for the first session at this time, it is now possible to fix some approximate dates on early Chess sessions. The Gene Ammons Chess session that produced JUG HEAD RAMBLE (U7265), CAN ANY-ONE EXPLAIN (U7266), DON'T DO ME WRONG (U7267) and PRELUDE TO A KISS (U7268) is definitely from August 1950. I would place the personnel as the same as the Prestige session of 7-27-50. Although the date of the Ammons session that produced BABY WON'T YOU PLEASE SAY YES (U7337), HAPPINESS IS JUST A THING CALLED JOE (U7338), IT'S YOU OR NO ONE (U7339) and I'M NOT THE KIND OF A GUY (U7340) has yet to be fixed precisely, it can be reported that Sonny Stitt did two tunes, I COVER THE WATERFRONT (U7335) and DON'T WORRY ABOUT ME (U7336) at the same session. Finally, three titles by Earl Coleman were recorded for but never issued by Argo in 1958: 8996-KINDA LONESOME; 8997-WE'RE ONLY YOUNG; 8998-BLUE CHAMPAGNE. In continuing paragraphs we will attempt to determine personnel for some of these sessions and will also get into details for a substantial body of unissued Argo/Cadet material by James Moody, Illinois Jacquet and Kenny Burrell.

"The Best from 'Stand By'" continued from page 7

It was Gene and Glenn (Gene Carroll and Glenn Rowell), then it was Jake and Lena, (same guys), then it was Ford and Glenn (Ford Rush and Glenn Rowell), (they split in 1930, and Ford went to WLW, Cincinnati where he was known as "Old Man Sunshine"), and then it was Jack and Gene, (Jack Grady and Gene Carroll), and then it was, oh, well, does anybody really care?

Question: Who besides Jack Holden appears in the Tom Mix radio show? Jack, who plays the title role of Tom Mix is supported by ... plus the three Ranch Boys, who sing and play the theme song of the show. Curley Bradley is heard as Lem, the stranger, Shorty Carson plays incidental characters, and Jack Ross is Murdock, a questionable character from "Them tar parts". Jack Ross, head man of the Ranch Boys, is from Oracle, Ariz. where his Dad had a ranch and oil wells.

Feb. 1937-The Ranch Boys are invading new fields. In darkest secrecy they are practicing instrumental trio harmony with slap bass, guitar, and clarinet.

Salty Holmes has appeared in the following movies - Arizona Days and Heading for the Rio Grande.

END

Comments to Dr. ROBERT HEALY
RR4, Box 491
Pueblo Colorado 81004

Tex Ritter collection



TEX RITTER (continued) by D. Toborg

See 108 109 111 113/4 115 119/20 122

78 RPM Singles

Decca

Panachord

- 26012: Headin' For The Rio Grande (DLA 646)
Jail House Lament (DLA 650)
- 26022: High, Wide, And Handsome (DLA 645)
Arizona Days (DLA 648)
- 26034: I'm A Natural Born Cowboy (DLA 795)
Down The Colorado Trail (DLA 799)
- 26040: When It's Lamp Lighting Time In The Valley (DLA 1697)
Sundown On The Prairie (DLA 1699)
- 26046: Singin' In The Saddle (DLA 1698)
Vive Tequilla (DLA 1700)
- 26047: My Brown Eyed Texas Rose (60068)
Ridin' Down The Trail To Albuquerque (DLA 797)
- (26047 was scheduled for release but never issued)

45 RPM Singles

Capitol

- 3154: Fall Away (80428)
Looking Back (80429)
- 3286: Bourbon Man (80602)
Little Peanut Shell (Gotta Make It Grow) (80600)
- 3357: Lorena (80599)
The Keeper Of The Key (80631)
- 3457: Comin' After Jinny (80760)
You Will Have To Pay For Your Yesterday (80634)
- 3570: One Night For Willie (80636)
Sweet Bird Of Youth (80826)

Children's Records

Capitol

(The following Children's Records were listed
in RR 111 by titles only)

- Album DBS 133: Children's Songs And Stories
25070: Billy The Kid (634)
25069: I Love My Rooster (636)
25069: Night Herding Song (640)
25070: The Pony Express (746)

- CASF-3208: Two Little Magic Words (12342)
Has Anybody Seen My Kitty (12343)
- (CASF-3208 was recorded Feb. 18, 1954)

LPS

Capitol

- ST-11037: The Supercountrylegendary Tex Ritter
Lorena
Charleston Cotton Mill
Love Me Now
Little Peanut Shell (Gotta Make It Grow)
Green Grow The Lilacs (continued next column)

The Wind Of Oklahoma
I Don't Believe I'll Fall In Love Today
Bourbon Man
The Keeper Of The Key
Froggie Went A-Courtin'

Personnel On Above Album

Guitar: Harold Bradley, Ray Edenton,
Dave Kirby, Jerry Byrd,
Pete Wade, Tommy Floyd
Bass: Joe Zinkan, Bob Moore
Drums: Willie Ackerman, Buddy Harman
Piano: Pig Robbins, David Briggs
Steel Guitar: Weldon Myrick
Harmonica and Keyboard: Charlie McCoy
Fiddle: Buddy Spicher
Voices: The Nashville Sound

Multi Artist LPS. Only Ritter titles listed

Pickwick

JS-6096: Country Guys 'n Gals
My Woman Ain't Pretty

SH-3307: The Big Country (3 LPS)
My Woman Ain't Pretty

Country Music Association

Vol 1: Famous Original Hits By 25 Great Country Music Artists
Rye Whiskey

Capitol

ST-884: Country Hits Of The 40's
There's A New Moon Over My Shoulder

ST-886: Country Hits Of The 60's
I Dreamed Of A Hillbilly Heaven

12" Transcriptions

Country Music Time

Program 229: (Disc 4 Side A) (13V70598-1) (Stereo)
W/ TR. Guest LaWanda Lindsay
Texas
There's A New Moon Over My Shoulder
Fall Away

(Country Music Time are 12" Transcriptions
not 16" as indicated in RR 119/120)

Hootenavy

#17-H Series A: Tex Ritter / Johnny Bond (GXTV 8109-A)
Conversation With A Gun
The Gallows Pole
That Son Of A Saginaw Fisherman

#18-H Series A: Tex Ritter / Johnny Bond (GXTV 8109-B)
Fool's Paradise
Keeper Of The Key
Froggie Went A-Courtin'

(The above are two 15 min. "Live" Shows.)

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6000 Series

with cooperation from Kurt Mohr and the late Marcel Chauvard

** Here we begin another KING adjunct label, DELUXE. We will list their 6000 series which began in mid 1953. Afterward we will follow with their smaller 3200 - 3300 numericals. The 6000 series began in mid-1953.

6000 - THE CHARMS:

Heaven Only Knows (GR 15097)
Loving Baby (GR 15098)

6001 - THE GOSPEL TWINS:

This Way (15059)
One Word (15060)

6002 - WILBERT HARRISON:

This Woman of Mine (11057)
The Letter (11058)

6003 - REV. A. JOHNSON:

God Don't Like It (15055-1)
If I Could Hear My Mother Pray Again (15056-1)

6004 - JOHN LEE BOOKER:

Blue Monday (GR-15119-1)
Lovin' Guitar Man (GR-15126-1)

6005 - SPIRITUAL HARMONIZERS:

Do You Know Him? (CR-165-1)
God Leads His Children (CH-166)

6006 - JOE WEAVER & HIS BLUE NOTES:

15-40 Special (CV2-101-1)
Soft Pillow (CV2-104-1)

6007 - DANNY SMALL & HIS ORCH:

Free Sugar (CH-15149-1)
Don Juan (CR-15150-1)

6008 - CUMBERLAND RIVER SINGERS:

Jesus Is The Rock (C-2-105)
I Wonder Who Cares (C-2-106)

6009 - JOHNNY LEE:

I Came To See You Baby (CV2-113)
I'm A Boogie Man (CV2-114)

6010 - Rev. A. JOHNSON: (15132)

The Lord Will Make A Way Somehow
Run Children, Run (15133)

6011 - (never released)

6012 - THE MEDITATION SINGERS:

We're Marching To Zion (CV2-111)
Jesus Is With Me (CV2-112)

6013 - THE CRYSTALS:

Four Women (15161)
My Dear (15162)

6014 - THE CHARMS:

Happy Are We (15151)
What Do You Know About That? (15154)

6015 - THE GOLDEN CLOUDS:

Work Until My Day Is Done (15156)
Upon The Cross Of Calvary (15158)

6016 - REV. A. JOHNSON:

Death In The Morning (15057-1)
I Don't Know How To Get Along (Without Lord) (15092-1)

6017 - REV. A. JOHNSON:

Let That Liar Pass On By (15103-1)
Jesus Love Us All (15106-1)

6018 - THE FIVE JETS:

Not A Hand To Shake (C2-120-2)
I'm In Love (C2-121-1)

6019 - JOHN EULLARD:

Western Union Blues (15139-1)
Spoiled Hambone Blues (15140-1)

6020 - CUMBERLAND RIVER SINGERS:

Too Close To Heaven (C2-122-1)
Jesus Is All The World (C2-123-1)

6021 - JOE WEAVER & HIS BLUE NOTES:

J.B. Boogie (C2-118)
Baby I'm In Love With You (C2-119)

6022 - THE SERENADERS:

Baby (124-1)
Please, Please, Forgive Me (125-1)

6023 - WILLIE BAKER:

Before She Leaves Town (15109-1)
Goin' Back Home Today (15110-1)

6024 - EDDIE BURNS:

Hello Miss Jessie Lee (C2-126-1)
Dealing With The Devil (C2-127-1)

6025 - LITTLE SAM DAVIS:

She's So Good To Me (15079)
Goin' To New Orleans (15080)

6026 SPIRITUALS CONSOLERS:

Wade In The Water (15169)
How Long Has It Been Since You've Been Home? (15170)

6027 SONS OF DANIEL:

My Heavenly Home (15136-1)
I Want To Go (15157-1)

6028 RUDY FERGUSON:

Everybody's Blues (15167)
Why Can't You Understand (15189)

6029 JOHNNY WRIGHT:

I Stayed Down (C2-128)
I Was In St. Louis (C2-129)

6030 BILL ROBINSON THE QUAILS:

Lonely Star (15194-1)
Quit Pushin' (15195-1)

6031 WILBERT HARRISON:

Nobody Knows My Trouble (15191-1)
Gin And Coconut Milk (15192-1)

6032 JOHN LEE BOOKER:

Pouring Down Rain (15123)
Stuttering Blues (15127)

6033 SONS OF CALVARY:

Lead Me Light (15087)
My Blessed Savior (15090)

6034 THE CHARMS:

Bye Bye Baby (15152-1)
Please Believe In Me (15153-1)

6035 JOHN EULLARD:

Mary Lou (15141-1)
Help Me Find My Right Mind (15142-1)

6036 COUNTRY HOMES:

Come On And Put Me In The Alley (7002-1)
I Want You To Use Me (7003-1)

6037 THE CRYSTALS:

My Love (15159)
Have Faith In Me (15160-1)

6038 MARTHA MOORE:

I Got A Hard Way To Go (7004-1)
Yo Yo Yo (7007-1)

6039 DETROIT HARMONETTES:

I Gave Up Everything (C2-142-1)
I Need Thee (C2-143-1)

6040 RUDY FERGUSON:

Don't Treat Me This Way (15188)
Cool Competition (15190)

6041 CHARLES MANFIELDS ORK:

The World Is Turning Over (15210)
The Two Timers (15213)

6042 REV. A. JOHNSON

I'm Gonna Do My Best (15058)
Do You Call That Religion? (15104)

6043 LEO BAXTER:

Why Do I Love You? (15214-1)
Please Pretty Baby (15215-1)

6044 JOHNNY EDWARD:

Vacation Blues (C2-144-1)
Hasting Street Jump (C2-149-1)

6045 BUDDY PHILLIPS:

That I Wanna See (7008)
Sleep On (7009)

6046 JOHN LEE BOOKER:

My Baby Don't Love Me (GR 15118-1)
Real Real Gone (GR 15125-1)

6047 BILL ROBINSON & THE QUAILS:

I Know She's Gone (15196-1)
Baby Don't Want Me (15197-1)

6048 COUNTRY HOMES:

It Can't Be (7000-1)
Please Come Back To Me (7001-1)

(to be continued)

PLAZA

5000 Series (cont'd)

Given are Masters, tune titles, artist credits and dates... Listing began in '86, July 1961...

7681-Two Dark Knights (All At Sea)
7682-Hawaiian Mother O' Mine
7683-Under The Old Apple Tree
7684-I'll Meet Her When The Sun Goes Down

7685-Where Is My Mama?

7686-Old Plantation Melody

7687-My Sue

(Probably a renumbering of Cameo mx 2644,
7688-Teasin' Me

(Probably a renumbering of Cameo mx 2657,
7689-Once Over Lightly

7690-Steppin' It Off

7691-Henry's Made A Lady Out Of Lizzie

7692-I've Got The Blue Grass Blues

7693-Boo-Hoo-Hoo (What Am I Gonna Do?)

7694-Ten Cents Worth Of Crackers and Ten Cents Worth Of Cheese

7695-In The Moonlight

7696-Oh How Happy We Will Be

7697-My Ohio Home

7698-Mary ANN

7699-Keep Sweeping The Cobwebs Off The Moon

7700-An Old Guitar And An Old Refrain

7701-Whether It Rains-Whether It Shines

7702-One More Night

7703-I Scream-You Scream-We All Scream For Ice Cream

7704-Let A Smile Be Your Umbrella (On A Rainy Day)

7705-Then I Think Of You

7706-Just A Little West Of West Virginia

7707-I Found You Among The Daisies

7708-Shootin' Star Blues

7709-Lonesome Ghost Blues

7710-If You Can't Control Your Man

7711-So Tired

7712-Without You Sweetheart

7713-If You Loved Mary (As I Loved Mary)

7714-Rain

7715-Blusland

7716-After My Laughter Came Tears

7717-Stay Out Of The South

7718-Cl-o-e (Song Of The Swamp)

7719-Will We Ever Meet Again

7720-Ever Since I Met That Girl

7721-Constantly

7722-Swanee Sue

7723-Varsovienna

7724-Rights Of Man

7725-Share My Soul Pass Thru Ireland

7726-The Felons Of Our Lands

7727-Dream Kisses

7728-Is She My Girl Friend? (How-De-Ow-Dow!)

7729-Four Walls

7730-I Just Roll Along (Havin' My Ups And Downs)

7731-In The Sing Song Sycamore Tree

7732-Everywhere You Go

7733-A Kiss Before The Dawn

7734-Mississippi Sweetheart

7735-Beautiful

7736-There Must Be A Silver Lining

7737-That Melody Of Love

7738-My Blue Ridge Mountain Queen

7739-Somewhere In Hawaii

7740-Down At Waikiki

7741-Lone Eagle (Lindy To Mexico)

7742-That Old Wooden Rocker

7743-The Little Brown Jug

7744-When Will You Tell Me?

7745-Goodnight, I'll See You In Dreamland

7746-How Can I Forget You

7747-I've Got The Blue Grass Blues

7748-For My Gal And Me

7749-Oh How I Love To Look At You

7750-'S Wonderful

7751-When You're With Somebody Else

7752-Changes

7753-Let Me Dream And Dream Of You Forever

7754-The Bird Song (If You Want To See A Cuckoo)

7755-Love Me A Little Bit Every Day

7756-Anything To Make You Happy

7757-Remember Me To Tennessee

7758-Blue Land

7759-What Do You Say?

7760-Was It A Dream?

7761-Back In Your Own Back Yard

7762-(To-Morrow's T-Morrow) To-Day Is To-Day

7763-If I Can't Have You

7764-The Man I Love

7765-To-Gether

7766-There Must Be A Silver Lining

7767-For Every Rose That Blossoms

7768-Keep Sweeping The Cobwebs Off The Moon

7769-Our Bungalow Of Dreams

7770-What Good Is The Moon Above

7771-My Blue Ridge Mountain Home

7772-Do I Get It (I'll Say I Do)

7773-Sweet Elaine

7774-Bring Me A Leaf From The Sea

7775-That Good Old Country Town

7776-Can't Help Lovin' Dat Man

7777-What A Wonderful Wedding That Will Be...

7778-Sunshine

(to be continued)